

MESSAGE FROM THE PRESIDENT



Meredith Schweig

In addition to the three ACMR papers, Chinese music (broadly defined) will be the subject of 14 presentations at this year's SEM meeting. Although this represents a slight decline from our numbers last year, our members maintain an exceptionally strong presence on the program. Especially remarkable, the majority of the research to be presented is the work of graduate students and early-career scholars, which I believe augurs well for the future of our field.

You'll notice that this Newsletter is a little longer than normal this time, combining the spring and fall 2018 editions. I am very grateful to our editorial team—Lars Christensen, Yun Emily Wang, and Ender Terwilliger—for their efforts in bringing this special issue to life. In addition to news, prize winners' abstracts, and announcements, you'll find a remembrance of Ruby Chao Yeh, who inspired Dr. Nora Yeh to create the Yeh Award for Student Travel; a detailed report on a special exhibition at the Musical Instrument Museum by Xiaorong Heidi Yuan; a concert report by Haiqiong Deng; and finally, a report on recent activities at the East-West Center in Hawai'i by Barbara Smith.

I look forward to an exciting meeting together in Albuquerque, and to my next few years as president. Thank you for extending me this opportunity to serve—I am immensely grateful for your trust.

Meredith Schweig
ACMR President

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I am excited to write my first message to the ACMR membership on the eve of our 2018 meeting, which will be held in conjunction with the Society for Ethnomusicology conference in Albuquerque, New Mexico. The meeting will take place in the Weavers room at the Hotel Albuquerque on November 15, 8:00–10:00 pm. We have a dynamic program planned for this year! The first hour will feature three research presentations by scholars working on diverse musical traditions. Recipients of the three ACMR prizes will be revealed at our business meeting during the second hour, and we will also reserve some time to discuss plans for next year in what I hope will become a regular practice of thinking and working ahead on our goals as a community.

Membership Reminder

We encourage your new membership and renewal for the 2017–18 period. Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status when paying. Please notify us of address and email changes. Payment can now be made through the ACMR PayPal account. If you wish to pay through this method send Alan Kagan a re-

quest for a PayPal invoice and currency type (e.g. Hong Kong Dollars) at kagan001@umn.edu. Otherwise, make your payment by check to ACMR and mail to:

Alan L. Kagan, Treasurer
Association for Chinese Music Research
1376 Christensen Ave.
West St. Paul, MN 55118

People and Places

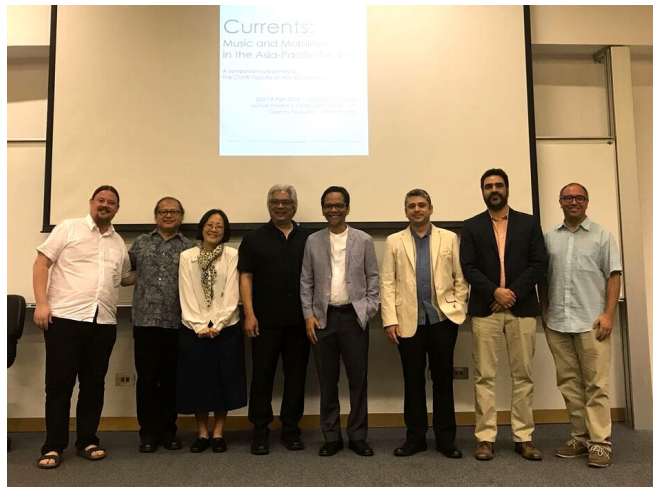
Yun Emily Wang earned a Ph.D. in ethnomusicology from the University of Toronto with a dissertation titled "Sonic Poetics of Home and the Art of Making Do in Sino-phone Toronto." She took up a two-year Mellon postdoctoral fellowship at Columbia University's Department of Music this fall.

Frederick Lau was appointed Professor of Music and Director of the Center for Chinese Music Studies at The Chinese University of Hong Kong beginning January 2018.

Meredith Schweig was awarded both the Jaap Kunst and the Marcia Herndon prizes at the 2017 meeting of the Society for Ethnomusicology for her article "Young Soldiers, One Day We Will Change Taiwan: Masculinity Politics in the Taiwan Rap Scene," published in *Ethnomusicology*.

Below: The Department of Music at The Chinese University of Hong Kong hosted an international conference, "Music between China and the West in the Age of Discovery," in May 2018. Over two dozen scholars from throughout Greater China, Europe, and North America shared their research on a variety of historical and theoretical topics. The program is still available online at <http://www.arts.cuhk.edu.hk/~music/discoveryconference2018/>.

Below: "Currents: Music and Mobilities in the Asia-Pacific Region," a one-day symposium presented by The Chinese University of Hong Kong Faculty of Arts and Department of Music, was held on April 14, 2018. A total of nine papers on the symposium theme were presented by invited scholars based in Hong Kong, the Philippines, Malaysia, and the United States.



Recent Publications

Gibbs, Levi S. 2018. *Song King: Connecting People, Places, and Past in Contemporary China*. Honolulu: University of Hawai'i Press, Music and Performing Arts of Asia and the Pacific Series. (Expected Release: May 31, 2018)

_____. 2018. "Chinese Singing Contests as Sites of Negotiation Among Individuals and Traditions." *The Journal of Folklore Research* 55 (1): 49-75.

_____. 2018. "Faces of Tradition in Chinese Performing Arts." *The Journal of Folklore Research* 55 (1): 1-19.

_____. 2017. "'Forming Partnerships': Extramarital Songs and the Promotion of China's 1950 Marriage Law." *The China Quarterly* 233: 211-229.

_____. 2017. "Representing Intangible Cultural Heritage in Central Shaanxi: The Case of Huayin Laoqiang." In Wenhuabu duiwai wenhua lianluoju et al., eds. *A Collection of Research Papers of the Visiting Program for Young Sinologists 2016 (Xi'an)*. Xi'an: Shaanxi shifan daxue chuban zongshe, 48-62.

McGuire, Colin P. 2018. "Unisonance in Kung Fu Film Music, or the Wong Fei-hung Theme Song as a Cantonese Transnational Anthem." *Ethnomusicology Forum* 27(1): 48-67.

Wang, Yun Emily. 2018. "Sung and Spoken Puns as Queer 'Home Making' in Toronto's Chinese Diaspora." *Women and Music: A Journal of Gender and Culture* 22: 50-62.

2017 Prizewinners

2017 Rulan Chao Pian Prize

awarded for the best publication in Chinese music

The Transborder Dissemination of Nanguan in the Hokkien Quadrangle Before and After 1945

Yin-feng Wang, National Taiwan University

Published in *Ethnomusicology Forum* 25(1) (2016), 58–85.

2017 Barbara Smith Prize

awarded for the best student paper presented at the 2016 Society for Ethnomusicology Conference

An Ethnomusicological Approach to Film Studies: The Case of Chinese Opera Film
Ho-Chak Law, University of Michigan

How can we effectively analyze and critically interpret those films in which music is, in Siegfried Kracauer's words, "built upon premises which radically defy those of the cinematic approach" and determine "the selection and the rhythmic configuration of visuals that are intended to reflect the music's moods and meanings in one way or another?" Through the case of Chinese opera film (*xiqu pian*), this paper proposes that an ethnomusicological approach to film studies, involving participant observation of public film screenings, the collection of oral history from film studio musicians and film audiences, and archival research for revealing the critical discourse on the corresponding filmography, would be important to developing certain analytical devices and

vocabularies, thereby yielding to meaningful result from analysis and critical interpretation of films that prominently integrate music into the overall structure. Based on recent fieldwork in Hong Kong, Taipei, Shanghai, and Beijing, I argue that, from the perspective of those active participants, a culturally specific kind of musical literacy could be far more important than the classical conventions of film spectatorship for engaging in some film styles of exceptional affective and expressionistic power. This argument is primarily, though not exclusively, informed by audience behaviors in the cinema theater, descriptions and criticisms of the film production practices, and verbal and written accounts on the relevant histories, cultures, and aesthetics.

2017 Ruby Chao Yeh Award

awarded for Student Travel to the Society for Ethnomusicology Conference

Music, Humans, and Nature: A Traditional Chinese Erhu Piece Through the Lens of Ecomusicology

Deng Haiqiong, Florida State University

Birds' Dialogue in an Empty Valley is a 1918 solo piece for the erhu composed by Liu Tianhua. This composition creates a three-dimensional space through its interplay of timbres, special sound effects, and linear melodies. The music unfolds a vivid natural space where a delighted human soul dwells. Programmatic titles and techniques are by no means unusual in traditional Chinese music. In fact, the harmonious co-presence of nature, music, and humanity is embedded at the core of virtually every domain of traditional Chinese culture—especially with regard to art, poetry, painting, medicine, and philosophy. Thus, the eco-conscious sensibility evident in this piece reflects a larger epistemological and ontological system in traditional Chinese culture. However, there are alternative theoretical lenses that illuminate it as well. Jeff Todd

Titon, in his article "Why Thoreau?" (*Current Directions in Ecomusicology: Music, Culture, Nature*), discusses how Thoreau's deep sense of sound and nature has inspired us to understand relations between music, sound presence, and co-presence. Through Thoreau, Titon advocates for using the inherent power of music to construct "a nature worth wanting," ideally with positive outcomes for sustaining life on planet Earth. In this paper, I connect the importance of eco-consciousness in Chinese traditional music, as specifically exemplified in *Birds' Dialogue*, to Titon's environmental agenda for applied ecomusicology, demonstrating in the process how the sonic richness of our world can contribute greatly not only to cross-cultural understandings in academic terms, but also to the enrichment of our shared humanity as stewards of environmental sustainability.

The Ruby Chao Yeh Award for Student Travel to the Annual SEM and ACMR Meetings

Sue Tuohy, Indiana University

Every year, the ACMR awards a travel grant to promote graduate and undergraduate students' research on Chinese music by supporting paper presentations at the annual meeting of the Society for Ethnomusicology. This award is made possible through the generous contribution of ethnomusicologist Dr. Nora Yeh, who is well known for her work as an archivist in the American

Folklife Center in the Library of Congress and her ongoing work as a consultant to archival projects throughout the world.

Dr. Yeh established the Ruby Chao Yeh Award in memory of her mother, whose biography and influence on Dr. Yeh is captured in the article below.

A Short Biography of Ruby Chao Yeh

Nora Yeh, American Folklife Center

If people ask me who has influenced me the most in my life, I can name several professors who molded me into who and what I am. But when I think of someone who influenced me prior to my academic life, my mother, Ruby Chao Yeh, immediately comes to mind. When I left my parents in Vietnam and went to school in Germany at the age of sixteen, I easily adapted to being independent and being expected to grow up quite suddenly. Thinking back, I realize that my parents prepared me well. Here are some vignettes about Ruby.

Ruby Chao was born in 1922 as the second daughter to a descendant of the Chao clan whose ancestors ruled the Song dynasty of China for 319 years, from 960 to 1279 A.D. She grew up in Fuzhou, the provincial capital of Fujian in Southern China. She recalled that as a child she often went to visit her grandmother who lived in the Fuzhou countryside by the Minjiang River where people's life and livelihood revolved around the schedule of the tides, constant floods, and fishing. There were only three or four surnames in this village; everyone was related to everyone else. The prominent names of clans were Chao and Lin.

An outstanding student, she often represented her class to negotiate with teachers. On one occasion, she remembered with pride that she scored higher than her teacher in a game of hacky sack. After graduating from elementary school, she was accepted by a nursing school. But she had to quit after a few weeks due to lack of financial support because her parents, in the social milieu of the time, believed girls to be unworthy of any further education.

During the Sino-Japan War (1937–45) Ruby joined the army to fight against the Japanese. She was tasked with caring for wounded soldiers, writing letters home on

behalf of illiterate soldiers and performing patriotic songs and plays as well as dances. It was ironic that she had to nurse the soldiers without completing her nursing studies. She also witnessed the execution of army deserters and spies.

Like millions of Chinese, Ruby had to flee inland when the Japanese invaded coastal Fujian. She personally experienced the horrors of war, the likes of which have been described in the book and movie, *The Joy Luck Club*. She brought her future brother-in-law and sister-in-law to Chungking in order to join her fiancé and my father, Jonathan Tsu-You Yeh, who had already moved inland with his university. During this extremely challenging long journey, she had to bribe a truck driver with solid gold rings to cover a part of the trip. She learned to be tough, flexible, and streetwise. She learned how to deal with all types of people and judgment of character. But she also became paranoid, being protective of herself and others whom she loved.

Once in Chungking and united with my father, life got even harder. Dad was a dirt-poor student in spite of his brilliance and receiving a full four-year scholarship. Out of desperation, they got married in order to live together, and she found a job teaching in an elementary school. Although she couldn't get certified to teach due to discrimination against women, she had the intelligence and personality to find employment in education.

They were so poor that Mom had to give up their first child, my brother John, for adoption. She gave him to a military officer and his wife to ensure John's care. But the next day, she simply couldn't let go and had a change of heart, so she went to get John back from the couple.

A Short Biography of Ruby Chao Yeh (cont.)

Although my parents were living in extreme poverty during the war in Chungking, Ruby was able to save the lives of many classmates. One day a classmate in father's school gave her a letter to be handed to another classmate. Her "sixth sense" made her hold the letter to the light, to figure out its content. It turned out that this classmate was turning over a list of all his Communist-leaning classmates who were meeting that night, so they could be arrested and perhaps executed. My parents immediately warned the classmates, so they cancelled the meeting to avert the disaster.

After moving to Taiwan to escape the Communists, life became more stable but their financial situation didn't improve much. Nevertheless, Ruby saved enough money to pay for further education. But instead, she made a great sacrifice by foregoing her opportunity to learn typing and used her meager savings to pay for my piano lessons from a German nun when I turned six years old. She even managed to pay for thirty-minute rentals of the piano after each lesson so that I could practice at the church.

She taught me children's songs, folk songs, movie songs, and classical songs. She listened to Fuzhou opera on LPs in the early days in Taiwan. I remember that occasionally she and Father would hum a few phrases of the most well-known Fuzhou opera. Being talented in languages and in order to adapt to the places she lived, Ruby was able to speak Fuzhou and Minnan dialects, Cantonese, some Vietnamese, and English, in addition to Mandarin.

In Vietnam, after Father finished his term serving the Taiwan government in the mid-1960s, the South Vietnam government hired him to continue with factory-building projects. But they kept delaying the payment of the agreed-upon salary for months. Finally, one day Ruby went to the accounting office alone, sat there, and told them she would not leave until they gave her cash salaries owed to her husband. Imagine the communication between a limited Vietnamese-speaking Chinese woman and a bunch of Vietnamese bureaucrats who didn't speak Chinese! Finally she managed to pick up the cash salaries, wrapping stacks of bills in newspaper as she was aware of the danger of robbery, and very bravely brought them home by taxi.

After coming to the U.S., Ruby always diligently watched the daily TV show "Password" hosted by Allen Ludden to learn and improve her English. She passed the citizenship test and obtained U.S. citizenship with pride. She taught me these words of wisdom:

- What you do belongs to your employer, but what you learn will always stay with you. The harder you work, the more you learn, and that's good for you.
- Being independent in mind, body, emotions, spirit, academics, art, reasoning, finance, decisions, life goals, and how to present oneself, is vital. It gives you confidence so you can handle anything in any situation.
- It is more important to be streetwise than knowing all the theories, or to have the knowledge but not practice what you know.
- Respect yourself and others will respect you.
- Don't be led by anyone else but yourself. Don't be second best when you can be the best. Be responsible for your decisions and actions.
- In order to take care of the people you love, you must care for yourself first.
- Recycle everything to the utmost.

In the last years of her life she had to stay in a nursing home. During this time, some revelations made me appreciate her more than ever. Ever since I could remember, Ruby always called me *mee-yang* which to me meant "little sister daughter" (because I was the little sister to my brother, John). One day when I asked her to confirm the meaning, she corrected me, saying that it meant "beautiful daughter"! Another time I was pushing her in a wheelchair for a walk in the inner courtyard. She kept pointing me out to the staff and mumbled something. As it turned out, she called me "Ph.D." and wanted to make sure everyone knew it. That's when I realized she was very proud of me.



Ruby was a teacher, nurse, cashier, housewife, supervisor of phone operators and telegram dispatchers, motel manager, diplomat's wife, and mother. I learned from her that education is a path to independence in all aspects of life. She instilled in me that love, respect, curiosity, honesty, trust, flexibility, contentment, and generosity are the basic principles to being a happy person who contributes to the world that surrounds us. She passed away in 2008 at the age of 86. With this writing and the prize in memory of Ruby Chao Yeh, I wish to honor her belatedly for her courage, hard work, and sacrifice.

Harmony of the Ancient Musical Relics from Henan Museum: A Report on the Special Exhibition of Chinese Musical Archaeological Treasures in the Musical Instrument Museum

Xiaorong Heidi Yuan, University of California Los Angeles

On May 15, 2017, the Henan Museum (*Henan Bowuyuan*) and the Musical Instrument Museum (MIM) collaborated on a special exhibition of Chinese musical archaeological treasures from Henan province in China. This event opened to the public on November 10, 2017, and ended in May 6, 2018. This exhibition, entitled “Ancient Musical Treasures from Central China: Harmony of the Ancients from the Henan Museum,” features fifty to sixty objects on loan from the Henan Museum.

Along with the development of Chinese archaeological technology, more and more musical relics are having an impact on the growth of Chinese musical archaeology. Musical archaeology focuses on the remains of human musical artifacts throughout history to discover mankind’s musical activities. As an affiliation of archaeology, musical archaeology’s main discoveries are divided into ancient utensils (antiques) and ancient images (iconology). Ancient utensils mainly focus on the materials of musical instruments; ancient image studies include musical figures, inscriptions about music, decorations about music, musical paintings on blocks, murals in grottoes about music, ancient music scores, records, theoretical books, and so on. Thus, musical archaeology relates to musical activities from all ethnicities throughout Chinese history. Recently, technology has been widely used in musical archaeology, with a particular focus on determining the date of cultural relics, namely bronze bells.

Henan province, located on the lower reaches of the Yellow River, is the heart of central China, as well as one of the origins of Chinese civilization. The cultures in Central China, including the Peiligang Culture, Yangshao Culture, and Longshan Culture, played key roles in the historical process of Chinese

culture during the Neolithic period. Among the recent archaeological discoveries from these nascent societies, many musical instruments, such as Jiahu bone flutes, pottery horns, pottery bells, pottery drums and pottery *xun* (a wind instrument with a round body), were found successively. These musical relics have provided plenty of resources about Chinese musical origins, offering a glance at early Chinese society’s art, religion, and daily life. The Henan Museum was founded in 1927, making it the oldest museum in China. As one of the most influential museums in the country, its mission is to highlight Chinese culture and to promote international exchange. Phoenix’s Musical Instrument Museum (MIM), founded in 2010, is working in tandem with the Henan Museum to host some of the latter’s most prized possessions, showing its ambition to bring greater international musical culture to the general public. This exhibit also provides a unique opportunity for ethnomusicologists specializing in Chinese musical culture, offering them the chance to observe and study these artifacts firsthand.



The exhibition in MIM. Picture taken by author on February 13, 2018.

Exhibition of Chinese Musical Archaeological Treasures (cont.)

Highlighted Instruments

1. Prehistoric Finds:

Bird bone flutes excavated from the Peiligang burials, which collectively are the oldest known musical instruments in all of China, indicate a sophisticated tuning system that may have facilitated instruments playing together in harmony. Having ten pitch holes suggests this flute was a reference for tuning other instruments to different scales.



Bone flute: Peiligang culture, 7000–5000 BCE
Excavated from Zhongshanzhai site, Ruzhou County, 1986

Relic. The bell already had a closed tile shape. In the center of the closed top was an oval hole. One side of the cavity had a wing. The bottom was flat, but open. The cavity was slightly flattened, while the upper side was narrow and the lower side was wide. It also had a green jade cylindrical tongue inside the cavity. The ridge of the bottom was circled with protruding ornaments.

2. Bronze Musical Instruments: Xia Zhong, Shang Nao, Zhou Bianzhong

In ancient Chinese music culture, chime bells played a key role as the main instruments in ritual and court music. This music was a unique contribution to the Chinese musical culture system called *liyue* (meaning “ritual music”). Although the inheritance of the three dynasties Xia (c. 2080–c. 1600 BCE), Shang (c. 1600–c. 1046 BCE, also called Yin dynasty) and Zhou (c. 1046–256 BCE) increased and decreased according to the rulers’ decision, the cultural inheritance generally maintained the same strain. The *Analects of Confucius* elaborated on the inheritance of the culture of these three dynasties. In the Xia dynasty, the bronze bell was called Ling, unearthed from the Erlitou

During the Shang dynasty, *nao* was the most representative bronze bell musical instrument in the Shang court. Similar to zheng instruments, it had a closed tile shape that looked like the *zhong* bell placed upside-down. However, compared to the *zheng*, the *nao* is flatter and shorter. The *nao* bell, excavated from the Xiaonanzhang relic in Wenxian County, Henan, in 1968, belonged to the late Shang period. The three *nao* from this site had the same ornamentation in three different sizes. The



Left: Bronze ling bell (Xia dynasty, 2070–1600 BCE), excavated from Erlitou site, Yanshi, 2002. This small ling, or “clapper,” bell is from a set of the earliest-known bronze bells in China. The external wing determined the pitch by modifying the mass of the bell wall, and the bell had a clapper suspended inside. It may have hung outdoors to create pleasing sounds.

Right: Bronze nao bells decorated with hui character (Shang dynasty, 1600–1046 BCE), excavated from Xiaonanzhang, Wenxian County, 1968. Ritual orchestras during the Shang dynasty included the world’s earliest bell chimes, each bell tuned via careful shaping to produce two distinct notes. Instead of using a clapper, these nao bells with their upturned mouths were played with a mallet, striking the front and side surfaces to activate the pitches.

Exhibition of Chinese Musical Archaeological Treasures (cont.)



Bianzhong bell-chime (Spring and Autumn period, 770–476 BCE), excavated from a sacrificial pit on Jincheng Road, Xinzheng, 1993 (original site shown on right). This *bianzhong* (meaning “ordered bells”), from the tomb of a duke from the Zheng state, illustrates the extravagance of noble families. Every court maintained a full orchestra with a set of bronze bells at its core to perform for elaborate rituals and banquets. Each of these twenty-four bells produces two distinct tones, allowing musicians to perform in several different six-note scales. This *bianzhong* is one of only ten surviving sets made to play a flashy musical style known as *zhengsheng*. Performed at decadent banquets and parties, this mode broke from the rigid formality of *yayue* by incorporating a wider variety of pitches, leading Confucius to condemn it as extravagant and damaging to the social order of the time.

nao had two slightly sunken radians, with two angles. The handle on the bottom was hollow and could pass through to the cavity of the *nao*. On the surface of the *nao* was the pattern of the character 回 (*hui*).

In the Zhou dynasty, bronze bell music played a major role in the *yayue* system during the dynasties before the Qin dynasty. Among the bronze bell music, *zhong* bells stand out above all. The *bianzhong* (*zhong* bell-chime) would be played during important sacrificial ceremonies, as well as during the impassioned noble banquets and parties. It also represented the ruling system and social hierarchy.

lutes, played horizontally), a *hengdi* (bamboo horizontal flute), a *bili* (a bamboo reed instrument), a *paixiao* (pan flute), a *konghou* (a harp), and a set of cymbals. The final figure claps her hands. While we cannot hear the exact sound of this ensemble, we have already discerned the influence of this musical form from similar instruments originating in India and the Middle East. These musicians, trained in an institution called *jiaofang*, were trained to play both local and foreign instruments, indicating varied and multicultural elements of court music in Central China during the Sui and Tang dynasties.

3. Zuobuji Sitting Musicians (581–618 CE)

The seated musicians depicted by these Sui dynasty figurines represent *zuobujing*, one of the two forms of dominant music during the Sui and Tang dynasties. *Zuobujing* means that these musicians would perform sitting upon the floor of the court hall. The group of eight figures illustrate the formation of *zuobujing* during the Sui dynasty. They all kneel on the mat, with seven of the eight playing instruments, including two *pipa* (pear-shaped



Painted ceramic figurines of female musicians (Sui dynasty, 595 CE), excavated from the tomb of Zhang Sheng in Anyang, 1959

Exhibition of Chinese Musical Archaeological Treasures (cont.)



"Banana-leaf" qin zither
(Ming dynasty, 1368-1644)

4. The Qin and Related Artifacts

This exquisite *qin* is made in the rare *jiaoye*, or "banana leaf" form, particularly associated with Confucian scholars. It displays elegant craquelure of the lacquer. In keeping with tradition, this *qin* has been given a poetic name, "Flying Springs Rinse the Jade," which is inscribed in calligraphy on the instrument's underside.



The MIM exhibition of the banana leaf shaped *qin* and other *qin* related artifacts. Photo taken by author on February 13, 2018.

Concert Report: Florida State University's Rainbow Concert of World Music

Haiqiong Deng, Florida State University

I would like to share news about an exciting concert I participated in at Florida State University on March 2nd at the Ruby Diamond Concert Hall. This was the 22nd FSU annual Rainbow Concert of World Music, and I was the featured artist this year.

There were eleven world music ensembles in total, and I participated in eight of them: Indonesian Gamelan, Middle Eastern Music Ensemble, Irish Music Ensemble, Chinese Music Ensemble, Omnimusica Intercultural band, Rock Music Ensemble, a duet with the pipa (played by our member Mei Yuxin, who flew from the University of Northern Texas just for this concert) and a trio featuring my Indian guru sitarist Nalini Vinayak, a percussionist, and me.

Florida State University Chinese Music Ensemble is part of the World Music Ensemble Program at the FSU College of Music and it offers instruction and performance opportunities to students from diverse backgrounds. I have been the director of the ensemble since 2001. Each semester, students learn their selected instruments including the *zheng*, *pipa*, *qin*, *erhu*, *ruan*, *dizi*, *yangqin*, *sheng*, *xiao*, and various percussion instruments. They also learn Chinese folk songs to become familiar with various Chinese folk music styles. The concert repertoire ranges from traditional to relatively contemporary music. Ensemble members have been highlighted in various local cultural and community events, such as the Tallahassee Experience Asia Arts Festival, Chinese New Year Celebration, and the FSU Global Culture Center. The ensemble was also invited to perform at the Norton Museum of Art in West Palm Beach and the Florida Folk Festival.

There were three of my original compositions in this concert, two of which were world premieres. These compositions are:

***Layered Fantasy: for Chinese Zheng and Indonesian Gamelan* / 《层之趣》—为中国古筝和印尼佳美兰而作 (2014)**

This composition is inspired by my learning of gamelan, both through playing at the FSU Gamelan ensemble and the class of *Music in Indonesia* directed and taught by Dr. Michael B. Bakan. I am interested in the colotomic structure and interlocking rhythmic patterns in the Balinese gamelan *gong kebyar* music. In this composition, I treat the *zheng* both as an elaborated layer and a cultural/musical reflection upon the already dense soundscape the gamelan ensemble creates. The music reflects "unity in diversity," a special feature of both Indonesian music and culture.

***Kora: Inspired by Sona Jobateh* (2018)**

The layered ostinato (*kumbengo*) and improvised melodic flourish (*birimintingo*) give the Manda 21-string *kora* a very special sonority. The music's fluidity and complexity are enriched by the singing and interaction with various other instruments. In this composition, inspired by the female *kora* player Sona Jobateh's music on YouTube, I re-tuned the *zheng* into a quasi-diatonic scale that can mirror the characteristic musical gestures of *kora* and provide a tonal flexibility on the *zheng* in order to interact with ensemble members. The piece is designed for the FSU Omnimusica Intercultural Ensemble and di-



Florida State University Chinese Music Ensemble

FSU Rainbow Concert of World Music (cont.)

rected by Dr. Michael B. Bakan. The structure of the composition allows each performer, which includes both singers and instrumentalists, to improvise and add their own interpretations onto the core materials.

Rock the World: The Power of Powerful Music (2018)

My understanding of rock music comes from my teaching of American Popular Music, an undergraduate class at FSU. What attracts me the most are the strong musical statements and non-canonical creativities found throughout rock music history. I use this piece both as a personal and musical statement for a shared humanity that should transcend race, gender, class, and geographic divides. This is central to my understanding of my education in the United States.

The 22nd FSU annual Rainbow Concert of World Music involved more than one hundred musicians and a few months of vigorous preparation. In the end, the concert was a roaring success, receiving four standing ovations from the audience.

Haiqiong Deng is a performer on the traditional Chinese instrument the zheng(or guzheng). She was the recipient of the Florida Folk Heritage Award (2017), the Florida Individual Artist Fellowship (2013) and the Master Artist of the Florida Folklife Apprenticeship Award (2012). She was also the winner of the Outstanding Performance Prize at the Chinese National zheng Competition in Shanghai 1995. Both of her



From "Rock the World"

CDs, Mountain, Water, Sentiments - Traditional Chinese Zheng Masterpieces Performance by Haiqiong Deng and Echoes of Strings - Classical Indian Music by Sitar and Zheng were nominated for the 13th Annual Independent Music Awards in "World Traditional" Category in 2014.

As an internationally renowned zheng soloist and chamber musician, Haiqiong has given numerous performances and lectures at concert halls, universities, museums, and festivals throughout the United States, Canada, China, Japan, and Singapore. Her discography includes solo, ensemble, concerto, and cross-cultural works released from Sony BMG, BIS, Delos International, Capstone Records, Tribal Record, and Celebrity Music. She is also the featured artist in the chapter on Chinese music in the widely used textbook, World Music: Traditions and Transformations (McGraw-Hill, 2007), by Michael B. Bakan.

Haiqiong received her Bachelor of Music from the Shanghai Conservatory of Music and a Master of Arts in Arts Administration and Ethnomusicology from the Florida State University College of Music. She is currently the Director of the FSU Chinese Music Ensemble and a Ph.D. Candidate in Musicology at the Florida State University.



Florida State University Middle Eastern Ensemble

Report on the East-West Center

Barbara Smith, University of Hawai'i at Mānoa

As a component of two traditional Chinese theatre genres, traditional Chinese music was unusually widely available for enjoyment in Honolulu in January and February of 2018 as well as in some other places in the State of Hawai'i through outreach activities. From January 13–20, the East-West Center presented ten performances of the play *A Sea of Puppets* by the Taiyuan Puppet Theatre Company from Taiwan: six in its Keoni Auditorium (four for the public and two for school children and a senior citizen group); two for school children in Hilo; and two more for the public in the Chinatown Cultural Plaza in downtown Honolulu. For those who had attended a play by the same company when it performed here in 2014 at the opening of the East-West Center's exhibition of traditional Chinese rod, string, glove and shadow puppets, it was a surprise to find that although the music sounded as if performed as before by a five-musician ensemble—each musician playing one traditional Chinese instrument (*yangqin*, bowed fiddle, drums, and metal or wood percussion instruments)—to enhance the puppet characters' roles and emphasize their movements, in 2018 the music of all those instruments was produced by a single multi-talented musician, Chang Shih-Neng. He not only sang the opening song, but also hammered the *yangqin*, bowed the fiddle, and provided percussion by tapping or rubbing his fingers on different parts of an electronic drum's head, engineered to match the timbre and attack-decay-release sound envelope of the traditional percussion instruments; thus he provided music equivalent to that of an ensemble.

From February 16–18 and 23–25, the Theatre Department of the University of Hawai'i at Mānoa presented its quadrennial production of *xiqu* in English translation. For its 2017–2018 season, instead of a single play, it presented *Fights & Delights: Three Chinese Comedies*. The three short comedies were: *Treasure in the Chest* (Gui Zhong Yunn), *Pi Jin Rolls the Lamp* (Pi Jin Gun Deng), and *Where Three Roads Meet* (San Cha Kou). As for its previous *xiqu* productions, training began in the preceding fall semester and involved: the training of students for the plays' acting roles; the playing of the instruments and music of the melodic ensemble (*jinghu*, *jingerhu* and *ruan*) required for the first two plays; and the rhythmic patterns for the drums, cymbals, and large and small gongs and their uses in all three plays. The students were fortunate to have outstanding visiting artist teacher-performers from China for their instruction: actors Lu Genzhang, Zhang Ling, and Zhang Xigui, and musician Xu Mingchi. Also, in advance of the six fully-staged public performances in Kennedy Theatre, five institutions on O'ahu were fortunate to have a performance of *Discover: Xiqu* in which these visiting artists demonstrated role types and performed short excerpts of the plays with the respective percussion patterns. There were also four special performances of a single play in Kennedy Theatre for school children, and in early March after the close of performances in Kennedy Theatre, two short tours: one to Hawai'i (the Big Island) and one to Maui.

About ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to ACMRnewsletter@gmail.com. Back issues are available at <http://acmr.info/>.

ACMR Meeting Photo Essay



Outgoing president Chuen-Fung Wong presents the awards to Ho-Chak Law and Ying-fen Wang (see details on p. 3)



Performance by Mei Yuxin (*pipa*) and Haiqiong Deng (*zheng*)

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Upcoming Conferences

Society for Ethnomusicology 2018 Annual Meeting

November 15–18, 2017

Albuquerque, New Mexico

<http://www.indiana.edu/~semhome/2018/>

117th American Anthropological Association Annual Meeting

November 14–18, 2018

San Jose, California

<http://www.americananthro.org/AttendEvents/>

2019 Association for Asian Studies Annual Conference

March 21–24, 2019

Denver, Colorado

<http://www.asian-studies.org/Conferences/AAS-Annual-Conference/>

20th Biennial IASPM Conference:**Turns and Revolutions in Popular Music Studies**

June 24–28, 2019

The Australian National University

Canberra, Australia

<http://www.iaspm.net/>

AAS-in-Asia: "Asia in Motion: Asia on the Rise?"

July 1–4, 2019

Bangkok, Thailand

<http://www.aas-in-asia2019.com/>

45th International Conference for Traditional Music World Conference

July 11–17, 2019

Chulalongkorn University

Bangkok, Thailand

<http://www.ictm2019thailand.com/>